

1908.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) *September, 1908,*

(II.) *December, 1908—January, 1909.*



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiatechip of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the latter part of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

Candidates desiring to be examined during the first period (September) must enter their names upon a form to be obtained from the Secretary, and remit the same to the Secretary, together with the entry fee of five guineas, not later than 30th June. A Candidate having entered for this period will have the option of transferring his or her examination to the Christmas period on giving notice to the Secretary not later than the 31st July, without payment of any further fee.

Candidates desiring to be examined during the Second period (Christmas vacation) must enter their names and pay a fee of one guinea not later than the 31st October, and a further fee of four guineas not later than the 30th November. In the event of a Candidate failing, from any cause, to pay this latter fee in due time the preliminary fee of one guinea will be forfeited.

Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the

time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be transferred to the following examination. **In all other cases of re-entry the full fee must be paid.** Candidates desiring to be examined in two Subjects must pay the full fee in each Subject.

Candidates for examination at the Christmas period may, *when completing their entry* (not before), indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them, both as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

All Candidates (except in Subjects I., VI., and VII., and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., A.R.C.M., F.R.C.O., and A.R.C.O.) will be required to work a paper on the Rudiments of Music, Musical Ornaments, and on Harmony, as far as the chord of the dominant seventh, with inversions. Candidates in Class C, Subject II., are not required to work the questions on Harmony. Candidates in Subjects II., III. (with certain exceptions) and IV. are required to work an additional paper, particulars of which are given on pages 8, 12, and 14. Candidates claiming exemption from the paper on Rudiments of Music must send proofs in support of such claim, with their application. This exemption does not apply to the special papers in Subjects II., III., and IV.

The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. The Academy will be closed on 24th, 25th, and 26th December.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

Those who succeed in the practical branch but fail in either the paper on Rudiments or that on Form, &c., will be permitted to attend for re-examination at *either* of the next two periods, but not *both*, in that branch only, on payment of a further fee of one guinea; but if they then fail must undertake the whole of the examination and pay the full fee should they again become Candidates.

Those who succeed in the Rudiments paper, but fail in the practical branch, will, if attending at *either* of the next two periods (not both), be exempt from again working the said paper. The same applies to the paper on Form and Teaching for pianoforte candidates (Class A and Class B). The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

In Subjects III., IV., and V., no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Nor need any particular edition of works be used, except where expressly mentioned.

In consequence of many requests from candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 20.

Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC.** They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch of the musical profession. The Diploma also states whether such competency be as a composer, performer, or teacher, or any combination of these.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in December and March, be sent to the addresses given by the Candidates on their forms of entry.

Candidates who have satisfied the Examiners in any class, of any subject, will be eligible as candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates.

The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Examination Papers of three former years in Subject I., the Papers on Rudiments of Music (Nos. 43 to 51 and 1 to 4 inclusive, thirteen in all), and thirteen Papers on Form and Teaching (N to Z, inclusive) for Pianists (Teachers), may be purchased at the Academy, price Sixpence each paper. Candidates are requested to note that papers supplied to order cannot be exchanged.

The Examination is in the following Subjects:—

SUBJECT I.*—Harmony, Counterpoint, and Composition.

Examiners in 1908—F. CORDER, F.R.A.M. ; A. J. GREENISH, Mus. D. Cantab., F.R.A.M. ; Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class A, COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter for a second time without submitting a second Composition, but must again pay the full fee.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class B, TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class A. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of Dvorák's "New World" Symphony. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

		Maximum Marks.
Paper Work	...	100
Reading from Score or Analysis	...	25
Figured Bass or Exercises	...	25
Modulation or Ear Tests	...	25
General Questions	...	25
		<hr/>
	Total	200

150 marks required to pass.

* Entries in this Subject will be accepted only for the Christmas period.

SUBJECT II.—Singing.

Examiners in 1908—A. RANDEGGER, Hon. R.A.M.; FRED. WALKER, Hon. R.A.M.; FREDERIC KING, Hon. R.A.M.; and ARTHUR THOMPSON, F.R.A.M.

In this subject Candidates have the option of entering for the highest grade of diploma, Class A (*Performer and Teacher*), in which case they pay a double entry fee and have distinct examinations as Performer and as Teacher; or

They may enter separately as Teacher, Class B, or as Performer, Class C.

Candidates in Class B will be expected to have had some experience in teaching Singing, so as to be able to give information concerning the method adopted by them.

Class B, TEACHER.

Candidates in Class B will be required to satisfy the Examiners in the following tests:—

To sing: a *Recitative*, a *portion of a sustained melody*, and a *portion of a florid movement*, selected by themselves from the lists for Class C (Performer) on pages 9 and 10.

To sing a piece at first sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo a *viva voce* examination, on the method adopted by them in teaching both Male and Female singers; answering questions on:—

- 1.—Vocal Physiology, including breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The employment of different tone-colour in giving expression to various moods.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—The method to ensure a distinct and correct pronunciation in singing.
- 7.—Phrasing, Expression, Recitative, the Florid and Dramatic styles of singing, and knowledge of Vocal works of various Schools.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

SUBJECT II.—SINGING—Continued.

To work the paper on Rudiments of Music, &c., specified on page 4.
 To work a short paper on the organs employed in the art of singing,
 and on their respective functions in the production and use of
 the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Two hours will be allowed for working this paper.

Candidates in Class B will *not* be required to provide their own accompanists. One of the Examiners will act in that capacity.

The marks obtainable in this class are as follows:—

		Maximum Marks.
1.	Physiology of the Voice, Method adopted in Teaching	24
2.	Production of Voice	16
3.	Control of Breathing	16
4.	Vocalisation and Flexibility	16
5.	Correctness of Intonation	16
6.	Blending of Registers and improving Defects in Production	16
7.	Pronunciation and Diction	16
8.	Singing of Recitatives	16
9.	Phrasing, Expression, and Variety of Tone	16
10.	Accuracy of Ear	16
11.	Reading at Sight	16
12.	Accompaniment	16
		Total
		200

Marks required to pass, 150.

Class C, PERFORMER.

Candidates in Class C will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

TO PREPARE ALL THE PIECES CONTAINED IN THEIR RESPECTIVE LISTS AND SING SUCH OF THEM OR ANY PORTION OF THEM AS THE EXAMINERS MAY SELECT, EITHER IN THE LANGUAGE IN WHICH THE TITLE IS GIVEN, OR IN THE ENGLISH TRANSLATION, AT THE OPTION OF THE CANDIDATE. THE PIECES MARKED * MUST BE SUNG FROM MEMORY.

To sing a piece at first sight.

To work the paper on Rudiments of Music, &c., specified on page 4, with the exception of the questions on Harmony.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

Books recommended for reference and study will be found noted on page 20.

SUBJECT II.—SINGING—Continued.

DRAMATIC SOPRANO.

*SCENA { RECITATIVE, "In quali eccessi" ("In what excesses") ... } *Mozart.*
 ARIA, "Mi tradi" ("Thus betrayed") (Novello's Edition of the Songs in "Don Giovanni." Book 1)
 AIR, "Though clouds by tempests may be driven" (in A flat) ... *Weber.*
 (Ashdown's NEW Edition)
 SONG, "Great is Jehovah" (in C) (Novello's NEW Edition) *Schubert.*
 *SONG, "Devotion" (Op. 10, No. 1) (for a high voice) (Breitkopf) ... *R. Strauss.*
 SONG, "Lift my spirit up to Thee" (Novello) *Mackenzie.*

LIGHT SOPRANO.

* { RECITATIVE, "Ne' trionfi d'Alessandro" ("Alexander, at thy triumph") ... } *Handel.*
 AIR, "Lusinghe più care" ("With loving caresses") ("Standard Songs," No. 22) (Ascherberg, Hopwood & Crew)
 CANZONE, "Marinella" (in F) (Ascherberg, Hopwood & Crew) ... *Randegger.*
 *AIR, "Let the bright Seraphim" (*Samson*) (Novello's NEW Edition) *Handel.*
 CANZONET, "My mother bids me bind my hair" (Novello's NEW Edition) *Haydn.*
 SONG, "Rose, softly blooming" (in A) (Ashdown's NEW Edition) ... *Spoehr.*

MEZZO-SOPRANO.

* { RECITATIVE, "First perish thou" (*Jephtha*) ... } *Handel.*
 AIR, "Let other creatures die" (Novello) (Novello)
 SACRED SONG, "Ave Maria" (Joseph Williams) *R. H. Walthew.*
 ARIETTA, "Qual farfalletta amante" ("As butterfly that blindly") *D. Scarlatti.*
 ("Standard Songs," No. 23) (Ascherberg, Hopwood & Crew)
 SONG, "Traiime" ("Dreams") (in A flat) (Novello's NEW Edition) ... *Wagner.*
 * { RECITATIVE, "Thy hand, Belinda" ... } *Purcell.*
 AIR, "When I am laid in earth" (*Dido and Æneas*) (Novello) ... (Novello) ...

CONTRALTO.

* { RECITATIVE, "Awake, Saturnia" ... } *Handel.*
 AIR, "Iris, hence away" (*Semele*) (Novello)
 SONG, "Sleep" (Seventh set of English Lyrics) (Novello) ... *C. Hubert Parry.*
 SONG, "Traum durch die Dämmerung" ("Dream in the twilight")
 (in E) (Op. 29, No. 1) (Breitkopf) *R. Strauss.*
 ARIETTA, "In questa tomba oscura" ("In this dark tomb") *Beethoven.*
 (Ashdown NEW Edition)
 *THE SPIRIT'S SONG (in D minor) (Ashdown NEW Edition) *Haydn.*

MALE ALTO.

A Special List for this voice will be furnished to Candidates on entering their names.

TENOR.

* { RECITATIVE, "My grief for this" ... } *Handel.*
 AIR, "Why does the God of Israel sleep" (*Samson*) (Novello's 12 Songs for Tenor from Handel's Oratorios)
 SONG, "If love were what the rose is" (Novello) *Mackenzie.*
 *ROMANCE, "Una furtiva lagrima" ("Down her pale cheek") (*Elisir d'Amore*) *Donizetti.*
 (Ricordi's Operatic Album, Book 12)
 SERENADE, "Under thy window" (Cramer) *A. Goring Thomas.*
 RECITATIVE AND SONG, "The soft southern breeze" *J. Barnby.*
 (Novello's Six Sacred Songs for Tenor, Set 1)

SUBJECT II.—SINGING—Continued.

BARITONE.

* { RECITATIVE, "I feel the Deity within" } *Handel.*
 AIR, "Arm, Arm, ye brave!" (*Judas Maccabaeus*) (Novello's 12 Songs for Baritone and Bass from Handel's Oratorios")
 SONG, "Im Walde" ("In the wood") (*Liederkreis*) (Novello) ... *Schumann.*
 SONG, "Dwell in joy" ("Sois heureuse") (Joseph Williams) *A. Goring Thomas.*
 * { RECITATIVE, "To this lute" } *Berlioz.*
 SERENADE, "Dear Kath'rine" (*Faust*) (Chappell) ARIA, "Vittoria! vittoria!" ("Victorious! victorious!") *Carissimi.*
 ("Standard Songs," No. 27) (in C) (Ascherberg, Hopwood & Crew)

BASS.

* { RECITATIVE, "O voi, del mio poter" ("Oh, ye, of my command")... } *Handel.*
 ARIA, "Sorge infesta una procella" ("Rages now the storm affrighting") ("Standard Songs," No. 33) (Ascherberg, Hopwood & Crew)
 RECITATIVE AND AIR, "If Thou should'st mark iniquities, O Lord" (*Eli*) (Novello's Six Sacred Songs for Bass, Set I)
 * SONG, "Had a horse, a finer no one ever saw" (Hungarian Melodies, No. 4) (Schott) } *F. Korbay.*
 CREATION HYMN, "The glory of God in Nature" (in A flat) *Beethoven.*
 (Novello's NEW Edition)
 AIR, "Arise! ye subterranean winds" (*Augener*) *Purcell.*

The marks obtainable in this class are as follows:—

		Maximum Marks.
1. Quality	...	16
2. Volume	...	16
3. Control of Breathing	...	16
4. Production (including Precision and Neatness in the Attack and Finish of Sound)	...	16
5. Correctness of Intonation	...	16
6. Vocalisation and Flexibility (including Scales, Arpeggios, Shakes, and Intervals)	...	16
7. Blending of the Registers	...	12
8. Phrasing, Expression, and Variety of Tone	...	20
9. Pronunciation and Diction	...	16
10. Recitative	...	12
11. Facial Expression and Posture	...	8
12. Conception of the General Character of the Pieces	...	20
13. Reading at Sight	...	16
		Total
		200

Marks required to pass, 150

SUBJECT III.—Playing on the Pianoforte.

The Boards will be constituted from the following:—CARLO ALBANESI, Hon. R.A.M.; OSCAR BERNINGER, Hon. R.A.M.; SYDNEY BLAKISTON; H. R. EYERS, F.R.A.M.; WALTER FITTON, F.R.A.M.; ALFRED E. IZARD, A.R.A.M.; EVLYN HOWARD-JONES; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; B. SCHÖNBERGER, Hon. R.A.M.; S. WEBBE, A.R.A.M.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

This Examination is intended primarily for teachers, and the general requirements are framed accordingly. The Examiners, however, have authority as heretofore to classify successful candidates in either Class A, B, or C according to the qualities displayed by them respectively. Nevertheless, it is permitted to any candidate on entering to request to be examined solely as a performer,—
Class C.

Class A, PERFORMER AND TEACHER.

Candidates to pass in Class A must fulfil all the requirements for Class B, and must exhibit a higher standard of excellence in performance. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory. The three test pieces selected must be from amongst those marked *, and one of them, at least, must be played from memory.

A Candidate in Class A, who fails in playing from memory, will thereby be disqualified from passing in that Class, but may, if the other tests be satisfactorily dealt with, be passed in Class B (Teacher).

Class B, TEACHER.

Candidates desiring to pass in Class B will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred), of their own selection from each of the three lists on pages 13 and 14 (three pieces in all).

To play at first sight the whole or portions of a piece selected by the Examiners.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(A.) Major, and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart, and chromatic scales, in minor thirds, major and minor sixths, and minor tenths, in similar and contrary motion.

Minor scales in the melodic form will be required in similar motion only, an eighth apart.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

(B.) Major and harmonic minor scales in double thirds in similar motion only.

(C.) Chromatic scales in double minor thirds in similar motion only.

(D.) Major, harmonic and melodic minor, and chromatic scales in double eighthths in similar motion, the hands commencing an eighth apart.

(E.) Scales in double eighthths in contrary motion in *major* keys only, both hands commencing on the key note.

(F.) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position, of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch:—three octaves in similar motion and two octaves in contrary motion. The *staccato* touch to comprise both *finger and wrist staccato* (except scales in double thirds and double octaves, which will be required with *wrist staccato* only). The scales and arpeggios to be played by each hand separately or with both hands together, descending and ascending, and to begin on the highest or lowest note at the discretion of the Examiners.

All good methods of fingering in the Scales and Arpeggios will be accepted.

The judicious use of the pedals will be taken into account.

Candidates will also be required to answer questions on Touch,—the action and position of the arm, hand and fingers in playing, and on the fingering of passages selected by the Examiners. Candidates are given an opportunity of studying the paper of Tests in Fingering half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions, and on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students.

To work the paper on Rudiments of Music, &c., specified on page 4.

In order to pass, a Candidate must obtain 75 per cent. of the total number of marks in the practical branch.

Candidates who are blind will be required to fulfil all the conditions set forth above excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*

Class C, PERFORMER.

Candidates entering as PERFORMERS (Class C) will be required to fulfil the whole of the requirements for Class B, excepting that they will be exempt from working the paper on Form and Teaching. The three test pieces selected one from each list must be from amongst those marked * and one of them at least must be played from memory. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

Candidates who have already passed as TEACHERS (Class B) may re-enter for Class C at a subsequent examination. All the practical requirements under Class A must be fulfilled, but all further paper work will be excused.

Candidates who are blind will be required to fulfil all the conditions set forth above, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 20.

LIST A.

PRELUDE AND FUGUE in G sharp minor (No. 18, Book 1, of 48 Preludes and Fugues) ...	...	...	...	...	...	J. S. Bach.
*PRELUDE AND FUGUE in G minor (No. 16, Book 2, of 48 Preludes and Fugues) ...	...	...	...	...	...	J. S. Bach.
PRELUDE AND FUGUE in A (No. 19, Book 2, of 48 Preludes and Fugues) ...	...	...	...	...	...	J. S. Bach.
*TOCCATA (from <i>Partita</i>), No. 6, in E minor (Peters, No. 206) ...	...	...	...	...	...	J. S. Bach.
PRELUDE AND FUGUE in G minor (No. 99,743, Vol. 3) (Ricordi) ...	...	...	...	...	...	Frescobaldi.
PRELUDE AND FUGUE (from <i>Suite No. 3 in D minor</i>) (Peters, No. 4A) ...	...	...	...	...	...	Handel.
FUGUE in F minor (Ricordi) ...	...	...	...	...	...	Bencini.
PRELUDE AND FUGUE in B minor (Op. 35, No. 3) ...	...	...	...	...	...	Mendelssohn.
*PRELUDE AND FUGUE in F minor (Op. 53, No. 2) (Peters, No. 1172) ...	...	...	...	...	...	Rubinstein.
*PRELUDE AND FUGUE in F sharp (Op. 49, No. 1) (Breitkopf) ...	...	...	...	...	...	Herzogenberg.

LIST B.

SONATA in C (Op. 2, No. 3) (the entire work) ...	...	...	...	...	...	Beethoven.
SONATA in A flat (Op. 26) (the entire work) ...	...	...	...	...	...	Beethoven.
SONATA in E flat (Op. 27, No. 1) (the entire work) ...	...	...	...	...	...	Beethoven.
SONATA in G (Op. 31, No. 1) (the entire work) ...	...	...	...	...	...	Beethoven.
*SONATA in F minor (Op. 57) (the entire work) ...	...	...	...	...	...	Beethoven.
SONATA in F sharp (Op. 78) (the entire work) ...	...	...	...	...	...	Beethoven.
*SONATA in E (Op. 109) (the entire work) ...	...	...	...	...	...	Beethoven.
*VARIATIONS in E flat (Op. 35) (omitting the fugue) ...	...	...	...	...	...	Beethoven.

LIST C.

ALLEGRO in A (No. 5, from selected pianoforte pieces by the Old Masters) (Ricordi) ...	...	...	...	...	...	...	Scarlatti.
*SCHERZO in C sharp minor (Op. 39) ...	...	...	...	...	...	...	Chopin.
IMPROMPTU in G flat (Op. 51) ...	...	...	...	...	...	...	Chopin.
*BERCEUSE in D flat (Op. 57) ...	...	...	...	...	...	...	Chopin.
*TOCCATA in C (Op. 7) ...	...	...	...	...	...	...	Schumann.
TRAUMESWIRREN (from <i>Fantasiestücke</i>) (Op. 12, No. 7) ...	...	...	...	...	...	...	Schumann.

SUBJECT III.—PLAYING ON THE PIANOFORTE—*Continued.*LIST C—*Continued.*

*NOVELLETTE in D (Op. 21, No. 2) ...	...	...	...	...	...	...	Schumann.
BALLADE in G minor (Op. 118, No. 3) (Lengnick) ...	...	...	...	...	...	...	Brahms.
*RHAPSODIE in E flat (Op. 119, No. 4) (Lengnick) ...	...	...	...	...	...	...	Brahms.
WALDESRAUSCHEN ETUDE DE CONCERT (Duff & Stewart) ...	...	...	...	...	...	...	Liszt.
*RICORDANZA (from <i>Etudes d'Execution Transcendante</i>) (No. 9) ...	...	...	...	...	...	...	Liszt.
*RHAPSODIE HONGROISE in A minor (No. 11) ...	...	...	...	...	...	...	Liszt.
TOCCATINA (Op. 25) ...	...	...	...	...	...	...	Henselt.
MILL STREAM (from <i>Three Musical Sketches</i>) (Op. 10, No. 2) ...	...	...	...	...	...	Sterndale Bennett.	
*ETUDE (Op. 111, No. 6) (Toccata) ...	...	...	...	...	...	...	Saint-Saëns.
*TARANTELLA in G flat (Op. 27) (Augener) ...	...	...	...	...	...	...	Moszkowski.
KRACOVIAK (Op. 9, No. 5) ...	...	...	...	...	...	...	Paderewski.
NOCTURNE (from <i>Miniature Suite</i>) (Avison & Co.) ...	...	...	...	...	...	...	Bouc.
MOMENT DE DÉSESPOIR (Op. 21, No. 1) ...	...	...	...	...	...	...	Blumenfeld.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A ...	16
” B ...	24
” C ...	16
Reading ...	12
Scales and Arpeggios ...	12
Fingering Typical Passages ...	8
Questions on Touch ...	12

75 marks required to pass.

Total 100

SUBJECT IV.—Playing on the Organ.

Examiners in 1908.—SIR GEORGE C. MARTIN, Mus. D. Cantuar., Hon. R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and W. J. KIPPS, A.R.A.M.

Candidates will be required:—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To play at sight a hymn tune, and to transpose it into any key the Examiners may name; to read from four-part vocal score, including C clefs; to harmonise a given melody; to play from a figured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on any of the following subjects:—

Intervals.

Time Signatures.

Marks of Expression; and

Voice Production.

To work a Paper embracing questions on Form, as exemplified in the pieces in Lists A and B; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals.

To work the paper on Rudiments of Music, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists,

SUBJECT IV.—PLAYING ON THE ORGAN—*Continued.*

A and B. They will also be required to play a hymn tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will further be required to transpose the same into any key the Examiners may name, to play from a figured bass which will be dictated a bar or two at a time, to harmonise a given melody, to improvise on a given subject, and to modulate.

The *vivā voce* and paper work portions of the examination will be the same as for other Candidates.

The Examination will last about half-an-hour.

LIST A.

SONATA No. 1, in E flat	...	...	...	...	...	...	...	<i>Bach.</i>
TOCCATA et Fuga in C (including the adagio)	...	...	...	...	...	...	...	<i>Bach.</i>

LIST B.

SONATA No. 2, in G minor (Op. 42) (Novello)	...	...	...	...	...	...	...	<i>Merkel.</i>
FANTASIE in F minor	...	...	...	...	...	...	...	<i>Mozart.</i>
INTRODUCTION, and variations in G (Novello)	...	...	...	...	...	...	...	<i>Battison Haynes.</i>

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Pieces ...	64
Hymn Tune and Transposition	16
Vocal Score Reading	16
Figured Bass ...	16
Harmonisation of Melody	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivā Voce</i>	12
Organ Form and Teaching Paper	16
Total	200

150 marks required to pass.

SUBJECT V.—Playing on Orchestral Instruments.

Examiners in 1908—F. CORDER, F.R.A.M.; and two of the following:—JOHN THOMAS, F.R.A.M.; ALFRED KASTNER; JOSEF BLÁHA, Hon. R.A.M.; ALFRED GIBSON, Hon. R.A.M.; W. FRYE PARKER, F.R.A.M.; HANS WESSELY, Hon. R.A.M.; LOUIS ZIMMERMANN, Hon. R.A.M.; A. PEZZE, Hon. R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; G. A. CLINTON, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSDORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT.

Class A, PERFORMER AND TEACHER; Class B, TEACHER;
Class C, PERFORMER.

In this subject, the Examiners will decide to which class successful Candidates are to be assigned, according to the qualities displayed by each. Candidates will not be assigned to Class A or C unless they

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—Continued.

perform at least one of their selected pieces from memory. Candidates who, in a previous examination, have been successful in either Class B or C will be required to undergo the whole of the Examination (except paper work) should they enter for the purpose of passing in Class A.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

Candidates will also be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance, and to work the paper on Rudiments of Music, &c., specified on page 4.

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 20.

FOR THE VIOLIN.

LIST A.

SONATA in A minor (Op. 105) (first two movements) (Augener, No. 7579, or Peters, No. 2367, Edition)	Schumann.
SONATA in G major (first movement only) (Peters Edition, No. 1338) ...	Rubinstein.
SUITE in D (Op. 20) (first, third, and fourth movements only) (Novello Edition)	Hinton.
SONATA in A minor, No. 4 (Op. 23) (the whole work)	Beethoven.

LIST B.

CONCERTO in G major, No. 3 (the whole work) (Breitkopf and Härtel)	Mozart.
CONCERTO in E major, No. 2 (the whole work) (Peters Edition, No. 230)	Bach.
CONCERTO in G major, No. 7 (the whole work) (Schott or Peters Edition) ...	Beriot.
CONCERTO in A minor, No. 22 (first two movements) (Peters Edition, No. 1100a) ...	Viotti.

LIST C.

ETUDE in F major, No. 8 (Op. 73)	Dancla.
ETUDE in C minor, No. 2 (24 Etudes) (Peters Edition, No. 1381) ...	Gavinies.
CAPRICE in B major, No. 11 (24 Caprices) (Peters Edition, No. 281)	Rode.
ETUDE in A flat major, No. 17 (Op. 41) (Book II.) (Schott Edition)	Alard

Candidates in this instrument will further be required to play at first sight and to transpose (a semitone and a tone lower or higher) and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major, melodic, and harmonic minor scales (three octaves) to be played both with detached and slurred bowing.

B and C major, B and C melodic and harmonic minor scales in thirds, in sixths and octaves, to be played with slurred bowing (two octaves).

B flat, D and E flat major scales in thirds, in sixths and octaves, to be played with separate bowing (two octaves).

Chromatic scales beginning on G, A, B flat, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves to be played both with detached and slurred bowing.

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*

FOR THE VIOLONCELLO.

LIST A.

SONATA 1 in F major (Op. 6) (the whole work) (Breitkopf & Haertel)	<i>Richard Strauss.</i>
SONATA No. 2 in G minor (Op. 5) (first and second movements) (Breitkopf & Haertel)	<i>Beethoven.</i>
SONATA in B flat major (Op. 45) (first and second movements) (Peters Edition, No. 1735a)	<i>Mendelssohn.</i>

LIST B.

CONCERTO in D minor (second and third movements) (Bote & Bock, Berlin)	<i>E. Lalo.</i>
CONCERTO in D minor (Op. 193) (first and second movements) (Siegl's Edition)	<i>Joachim Raff.</i>
CONCERTO in F major (Op. 108) (first and second movements) (Augener Edition No. 7733)	<i>August Nölck.</i>

LIST C.

No. 15 in A minor (Op. 38), Andante from 24 Etüden, Book II. (Peters Edition, No. 1417b)	<i>F. Grützmacher.</i>
No. 2 in E minor (Op. 7), Andante from Douze Caprices (Augener Edition, No. 5544a)	<i>A. Franchomme.</i>
No. 2 in D major (Op. 11), Allegro con moto from 6 Caprices (Schott & Co.)	<i>F. Servais.</i>

Candidates will be required to play at first sight, to transpose (a semitone and a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major, melodic and harmonic minor scales (three octaves) *in detached and slurred bowing*. Chromatic scales on A, B, F (three octaves) *in legato bow*; also E and F major in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths in three octaves.

The marks obtainable in this subject (with the exception of Harp Playing) are as follows:—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique (including Scales and Arpeggios) ...	16
Intonation	12
Tone	8
Style, Phrasing	12
<i>Vivâ Voce</i> Questions on Form	8
Reading	8
Transposing	8
	Total 100

75 marks required to pass.

FOR THE HARP.

LIST A.

STUDY No. 17 (from 40 Studies, Book 2) (Chappell)	<i>N. C. Bochsa.</i>
STUDY No. 43 (from 48 Studies, Book 2) (Chappell)	<i>F. J. Dizi.</i>
STUDY No. 9 (from 6 Studies, Series 2) (Hutchings and Romer) ...	<i>John Thomas.</i>

LIST B.

FANTASIA in C minor (Op. 35) (Hutchings and Romer)	<i>Spoehr.</i>
SERENADE (Hutchings and Romer)	<i>Parish Alvars.</i>
FANTASIA ("Eolian Sounds") (Hutchings and Romer) ...	<i>John Thomas.</i>

SUBJECT V.—PLAYING ON ORCHESTRAL INSTRUMENTS—*Continued.*FOR THE HARP—*Continued.*

LIST C.

“LA DANSE DES FÉES” (Hutchings and Romer)	...	...	Parish Alvars.
“Preludium,” No. 1 (Hutchings and Romer)	...	...	... Mendelssohn.
“Rondo Pastorale” (Hutchings and Romer)	...	...	... T. Labarre.

Candidates will be required to play at first sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major, melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to three octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; dominant sevenths and diminished sevenths and their inversions, an eighth apart, in similar motion, extending to three octaves; to display a knowledge of *Sons Harmoniques*, *Sons Étouffés*, *Glissandos* and *Enharmonic Effects*; and to answer questions as to the distinguishing characteristics of the Harp as a musical instrument.

The marks obtainable for Harp Playing are as follows:—

		Maximum Marks.
List A	...	16
“ B	...	16
“ C	...	16
Technique	...	16
Tone	...	12
Style, Phrasing	...	12
Reading	...	12
Transposing	...	12
	Total	100

75 marks required to pass.

**VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.**

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

SUBJECT VI.*—Band-Mastership.

Examiners in 1908—Prof. E. PROUT, B.A., Mus. D. DUB., Hon. R.A.M.; Lieut. J. MACKENZIE ROGAN, Hon. R.A.M.; and DAN GODFREY, Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

(I.) Beethoven’s Seventh Symphony, first movement, for Full Military Band, including four Saxophones (B flat Soprano, E flat Alto, B flat Tenor, and E flat Baritone, all written in Treble

* Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VI.—BAND-MASTERSHIP—*Continued.*

clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef).

Also,

(II.) Schubert's "Moment Musical" (Op. 94, No. 1), for a Small Band of not more than twelve Wind Instruments.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice, and to give a short exposition of the theory of conducting.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.						
Harmony	50
Scoring	50
<i>Vivâ Voce</i>	100
							Total 200

150 marks required to pass.

SUBJECT VIa.†—Theatrical Conductorship.

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Beethoven's Seventh Symphony, first movement, for a Band consisting of one Flute, one Oboe, two Clarinets, one Bassoon, two Cornets, one B flat Trombone, Drums, three First Violins, two Second Violins, one Viola, one Violoncello, and one Bass, also Schubert's "Moment Musical" (Op. 94, No. 1) for Septet Band.

These arrangements must not bear the Candidate's name, but a Motto. The name to be enclosed in a sealed envelope, bearing the aforesaid Motto.

* It is essential to success in this examination that pass marks be obtained in the Harmony section.

† Entries in this subject will be accepted only for the Christmas period. The Examination will take place in February.

SUBJECT VIA.—THEATRICAL CONDUCTORSHIP—*Continued.*

If these arrangements be approved by the Board of Examiners, their writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony,* and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter for a second time without submitting further arrangements, but must again pay the full fee.

He will also be catechised on the compass and fingering of instruments used in bands, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting.

The *vivā voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

	Maximum Marks.						
Harmony	50
Scoring	50
<i>Vivā Voce</i>	100
							<hr/>
							Total 200

150 marks required to pass.

* It is essential to success in this examination that pass marks be obtained in the Harmony Section.

By order of the Committee of Management,

F. W. RENAUT, Secretary.

Among others, the following Books will be found useful:—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—“Elements of Music,” F. W. Davenport; “Introduction to the Elements of Music,” F. Niecks; “Rudiments of Music,” Stewart Macpherson; “Harmony,” Stainer (Primer, No. 8, Novello); “Harmony,” Prout; “Practical Harmony,” Stewart Macpherson.

SINGING—“Hints on Singing,” Manuel Garcia (Ascherberg); “Singing,” Randegger (Primer, No. 5, Novello); “Speech in Song,” Ellis (Primer, No. 6, Novello).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from “Rhythm Analysis and Musical Form,” Bertenshaw (Longmans); on Touch, from “First Principles of Pianoforte Playing,” Matthay (Longmans); and on Fingering, from “Exercises for Fingering,” by Carlo Albanesi (Ricordi); “Exercises on Phrasing in Pianoforte Playing,” J. B. McEwen (Ricordi). No book on Teaching can be recommended, as the questions are set with a view to elicit the practical knowledge of the candidate derived from personal experience.

VIOLIN—For scales and arpeggios Wessely’s Scale Manual (Augener) may be recommended.

Licentiates of the Royal Academy of Music,

who have passed since March, 1906.

(A list of the names of persons who have been successful in passing the METROPOLITAN EXAMINATION for LICENTIATESHIP previous to March, 1906, is published separately, and will be sent on application to the Secretary.)

IN HARMONY.

Brooks, Fred (B.) 1907	Collingwood, Lawrence A. (A.) 1906
Brown, John Hullah ... (A.) 1906	

IN SINGING.

Abraham, Caroline Mary (C.) 1907	Huxley, May ... (C.) 1907
Adamson, Tom ... (B.) 1907	Inglis, Helen Gertrude ... (C.) 1906
Basker, Dorothy Grace ... (C.) 1906	John, Edith Lydia ... (C.) 1907
Beechey, Winifred ... (C.) 1906	Jones, Amy Rowland ... (C.) 1906
Biffen, Alice Henrietta ... (B.) 1907	Journeaux, Elsie Maud ... (C.) 1907
Butler, Sydney Thomas ... (C.) 1906	Kirkham, Florence ... (C.) 1907
Buttifant, Mrs. Arthur (née Cornford) ... (C.) 1907	Lawson, Ethel ... (B.) 1906
Buttifant, Julia Mabel ... (C.) 1907	Lewis, Winifred Clare Leach (C.) 1907
Carey, Jessie Emily ... (C.) 1907	Marks, James Herbert ... (C.) 1907
Catford, Bertha ... (C.) 1907	Maslen, Georgiana Agnes (B.) 1907
Cheetham, Dorothy ... (C.) 1907	Mason, James Valentine A. (B.) 1906
Clement, Annie Margaret (B.) 1906	Maynard, John Alexander (B.) 1907
Davis, James Arthur ... (C.) 1906	Merritt, Jessie Brady ... (C.) 1907
Denham, George ... (B.) 1907	Mills, Nellie ... (B.) 1906
Egerton, Florence Maude (B.) 1906	Mills-Reynolds, Margaret (C.) 1907
English, Margaret Isobel ... (C.) 1907	Mitchell, Ross Isabel ... (C.) 1906
Faulkner, Frederick Chas. (B.) 1907	Parr, Hannah ... (C.) 1907
Fillingham, Annie Gertrude (C.) 1906	Prescott, Ethel Frances ... (C.) 1906
Frost, Ethel Amy ... (C.) 1907	Ritte, Eugénie ... (C.) 1907
Galbraith, John Lamont ... (B.) 1906	Robinson, William Edward (B.) 1906
Goyne, William ... (B.) 1907	Royle, Maude Elsie ... (C.) 1907
Gray, Marguerite Elsie ... (C.) 1907	Stanley, Ida Mary ... (C.) 1907
Groser, Agnes Mary ... (A.) 1907	Stirling, Robert ... (B.) 1906
Hemery, Valentine ... (B.) 1907	Taylor, Basil Franklin ... (C.) 1907
Hinde, John Arthur ... (C.) 1907	Thomas, Thomas ... (B.) 1907
Hodgkins, Emmie ... (C.) 1907	Thompson, Mabel Lillian (C.) 1907
Holmes, Annie ... (C.) 1907	Trebilcock, Harriet Annie (B.) 1906
Howard, Edward ... (B.) 1906	Van Niekerk, Gladys B. H. (C.) 1906
Hulbert, Frances Menoté ... (C.) 1907	Watson, Thomas ... (C.) 1907

IN PIANOFORTE PLAYING.

Abree, Annie Katherine ... (B.) 1907	Alton, Louie Rogers ... (B.) 1907
Adcock, Jessie H. ... (B.) 1906	Anderson, Marian ... (B.) 1907
Adeney, Hilda ... (B.) 1906	Andrew, Eva Mary ... (B.) 1906
Aitken, Juanita Kerr ... (B.) 1906	Andrewartha, Winifred ... (B.) 1906
Alder, Elizabeth Mary ... (B.) 1906	Anstey, Jessie Blanche ... (B.) 1906
Alger, Mildred Clarissa Helen (B.) 1907	Argent, Ida Thompson ... (B.) 1906
Allen, Eleanor Kate ... (B.) 1907	Arkinstall, G. Jean ... (B.) 1907
Alleston, Mabel ... (B.) 1906	Ascher, Eva ... (B.) 1906

IN PIANOFORTE PLAYING—*Continued*

Atkins, Margery	...	(B.)	1907	Catton, Bessie	...	...	(B.)	1907
Atkinson, Dorothy	...	(B.)	1907	Chadwick, Thomas	...	...	(B.)	1906
Atkinson, Mary Kathleen	(B.)	1906		Chapman, Marian Cicely	(B.)	1907		
Attenborough, Frederick	(B.)	1906		Cheetham, Dorothy	(B.)	1906		
Attenborough, Gladys Mary	(B.)	1906		Chivers, Gladys E. Maud	(B.)	1906		
Autran, Juliette	...	(B.)	1907	Church, Elsie Marguerite	(B.)	1907		
Bailey, Agnes Mary Hilda	(B.)	1906		Clapperton, Eva	...	...	(B.)	1906
Bailey, Cicely Frances	...	(B.)	1907	Clark, Ethel Mary	...	...	(B.)	1906
Baker, Arthur Henry	...	(B.)	1907	Clarke, Dorothy Mary	...	...	(B.)	1907
Baly, Olive	...	(A.)	1906	Clarke, Lilian Maud	...	...	(B.)	1906
Balkwill, Marjorie	...	(B.)	1906	Clarson, Nora	...	...	(B.)	1907
Banfield, Ellen Muriel	...	(B.)	1906	Clayton, Thomas	...	...	(B.)	1906
Barlow, Annie Elizabeth	...	(B.)	1907	Clegg, Isabel	...	...	(B.)	1907
Barlow, Margery Garnett	(B.)	1907		Chuley, Lucy Elizabeth	...	...	(B.)	1906
Barmby, Jessie Louise	(C.)	1906		Cocking, Frances M. H.	...	(A.)	1907	
Barratt, Catherine Mary	...	(B.)	1906	Colam, Mabel Priscilla	...	(B.)	1906	
Barrett, Mary Ellen	...	(B.)	1907	Coldicott, Mabel	...	...	(B.)	1907
Barrowman, Jeanie Baird	(B.)	1906		Coley, Charlotte Annie	...	(A.)	1906	
Barry, Maud	...	(B.)	1906	Collyer, Catherine F. E.	...	(B.)	1906	
Bass, Cicely Gertrude	...	(B.)	1907	Coombs, Jessie	...	...	(B.)	1906
Bateman, Eva Florence	...	(B.)	1906	Copley, Beatrice Lilian	...	(B.)	1907	
Beal, Samuel Thomas	...	(B.)	1907	Copling, Grace Helen	...	(B.)	1906	
Beall, Alice Jane	...	(B.)	1906	Corbishley, Mabel	...	(B.)	1907	
Beamish, Annie Eliza	...	(B.)	1906	Couldrey, Margaret Marie	(B.)	1907		
Beaver, Sarah	...	(B.)	1907	Cousin, Joseph	...	...	(B.)	1906
Beddow, Vera Croxall	(B.)	1907		Cove, Olive M.	...	...	(B.)	1906
Beel, Olive Margaret	...	(B.)	1907	Cox, Agnes	...	...	(B.)	1907
Bellingham, Winifred Mary	(B.)	1906		Cox, Ida Mary	...	...	(B.)	1907
Bennett, Elsie Marguerite	(C.)	1907		Cragoe, P. Adelaide	...	(B.)	1907	
Bensley, Hilda Mary	...	(B.)	1907	Crapps, Walter	...	...	(B.)	1907
Bentham, Hilda	...	(B.)	1907	Crawshaw, Leonard	...	...	(B.)	1906
Bentley, Elizabeth	...	(B.)	1907	Crewdson, Nelly	...	...	(B.)	1907
Betts, Lucy Eleanor	...	(B.)	1907	Cross, Emmeline Anne	...	(B.)	1906	
Bevan, Llywelyn	...	(B.)	1907	Cumming, Jessie	...	...	(B.)	1907
Billson, Winifred	...	(B.)	1907	Cunliffe, Alice Gertrude	...	(B.)	1907	
Birch, Ernestine Frances	(B.)	1907		Curtiss, Olive Gertrude	...	(B.)	1907	
Bird, Gladys Mary	...	(B.)	1907	Daff, Frederick John	...	(B.)	1906	
Bishop, Carrie	...	(B.)	1907	Dalzell, Marian F.	...	(B.)	1907	
Body, Winifred Helen Loder	(B.)	1907		Darbyshire, Edith Frances	(B.)	1907		
Boland, Kathleen	...	(B.)	1906	Davies, Rita Henrietta	...	(B.)	1906	
Bollington, Gertrude	...	(B.)	1907	Deakin, Marjorie Helen	...	(B.)	1906	
Bonnar, Adelaide Eleanor	(B.)	1906		Dear, Catharine Lloyd	...	(B.)	1907	
Boyne, Agnes Robertson	(A.)	1907		Dix, Gioja Laurese Evelyn	(B.)	1907		
Bradburn, Walter	...	(B.)	1906	Dobbie, Agnes A.	...	...	(B.)	1907
Bradstock, Dorothy Clare	(B.)	1906		Dobson, William Silkstone	(B.)	1906		
Bramley, Dorothy	...	(C.)	1906	Dodd, Annie Elizabeth Irwin	(B.)	1907		
Bramwell, Agnes Mary	...	(B.)	1906	Donington, Alice Mabel	...	(B.)	1907	
Bristol, Frances Dorothy	...	(B.)	1906	Douglas, Mary K. Dorothy	(B.)	1906		
Brockless, George Frederick	(B.)	1907		Downie, Lily Euphemia	...	(B.)	1907	
Brown, Ada Bertha	...	(B.)	1906	Dugdale, Kate Jane	...	(B.)	1906	
Byrne, Olive Ida	...	(A.)	1907	Duncanson, Frances E.	...	(B.)	1906	
Burges, Norah St. Cleere	...	(B.)	1907	Dunham, Edith Mary	...	(B.)	1906	
Burgis, Nora Gaisford	...	(B.)	1906	Eames, Helen	...	...	(B.)	1906
Butt, Minnie Marian	...	(C.)	1907	Easson, Rose Caroline	...	(B.)	1906	
Butterfield, Violet Isabel	(B.)	1907		Eastwood, Violet	...	...	(B.)	1906
Cadney, Helen Daisy	...	(B.)	1907	Edgar, Muriel Kathleen	...	(B.)	1906	
Cameron, Annie B.	...	(B.)	1907	Edwards, Louise Emma	...	(B.)	1907	
Cameron, Charlotte	...	(B.)	1907	Edwards, Muriel	...	(B.)	1907	
Capell, Janet Maria	...	(B.)	1906	Egginton, Irene Kathleen	(B.)	1907		
Casley, Alice French	...	(B.)	1906	Elliott, Eveline	...	...	(B.)	1906

IN PIANOFORTE PLAYING—*Continued.*

Ellis, Bessie	(B.)	1907	Harpham, Emmeline	Wilson	(B.)	1907
Empson, Ernest Charles	...	(A.)	1907	Harris, Amy Beatrice	...	(B.)	1906	
Evans, Mary Gladys	...	(B.)	1907	Harrison, Irene Elizabeth	(B.)	1906		
Fairclough, Florence M.	...	(B.)	1906	Harrison, John Sydney	...	(B.)	1907	
Farbstein, Dorothy Grace	(A.)	1907	Harrison, Mary J.	...	(B.)	1907		
Farbstein, Rose	...	(B.)	1906	Hartshorn, Cyril Norris	...	(B.)	1906	
Farquharson, Lizzie Beverly	(B.)	1907	Harvey, Agnes H.	...	(B.)	1907		
Farrant, Mabel	...	(B.)	1907	Haslam, William Brown	...	(B.)	1906	
Farrow, Clara May	...	(B.)	1906	Hawkes, Margaret	...	(B.)	1907	
Favatt, Florence Ellen	...	(B.)	1906	Hawley, Adeline Selina	...	(B.)	1907	
Fincken, Irene Alice	...	(B.)	1907	Hay, Katherine Martha	...	(B.)	1906	
Finlay, Mabel	...	(B.)	1906	Haydock, Annie	...	(B.)	1907	
Finlay, Nora	...	(B.)	1907	Heasman, Ada Mabel	...	(A.)	1906	
Finlow, Lilian J.	...	(B.)	1906	Heath, Eleanor	...	(B.)	1907	
Fisher, Nina Adeline	...	(B.)	1907	Herbert, Evelyn	...	(B.)	1907	
Fitt, Edith	(B.)	Heward, Doris Fanny	...	(B.)	1906	
Fletcher, George Frederick	(B.)	1907	Hewitt, Beatrice Frances	...	(C.)	1906		
Fletcher, Winifred L.	...	(B.)	Hewson, Mabel Dove	...	(B.)	1907		
Folkman, Emmie Louisa	...	(B.)	Hill, Atric John	...	(B.)	1906		
Forrest, Vera Russell	...	(B.)	Hine, Isabella Winifred	...	(B.)	1906		
Foster, Constance	...	(B.)	Hind, Irene Mary	...	(B.)	1907		
Fox, Victoria Mary	...	(B.)	Hitch, Kathleen Mary	...	(B.)	1907		
Frays, Kathleen	...	(B.)	Hodgkinson, Julia M.	...	(B.)	1907		
Freeman, Violette Eva	...	(C.)	Hoggarth, Percy	...	(B.)	1907		
Furley, Florence Mary	...	(B.)	Holbrooke, Frances Mary	...	(B.)	1906		
Gaidry, Jeanne Françoise	(B.)	1906	Horlock, Gwladys	...	(B.)	1907		
Galbraith, Avé	...	(B.)	Houlbrook, Dorothy Mary	(B.)	1906			
Gardner, Edith	...	(B.)	Houlbrook, Edith Sophia	(B.)	1907			
Garland, Hilda Jane	...	(B.)	Howard-Stafford, Lucy E.	(B.)	1906			
Gatehouse, Daisy	...	(B.)	Howe, Adela Marjorie	...	(B.)	1907		
Gettings, Madeline Ada	...	(B.)	Huckvale, Ethel Mary	...	(B.)	1907		
Gibson, Annette Beatrice	(B.)	1907	Hughes, Muriel Gertrude	...	(B.)	1906		
Gill, Freda Llewellyn	...	(B.)	Hulm, Norah Frances	...	(B.)	1906		
Girdlestone, Gladys M.	...	(B.)	Humphrey, Margaret Helen	(B.)	1906			
Glenny, Alfreda	...	(B.)	Hunt, Annie	...	(B.)	1906		
Goatley, Alma	...	(B.)	Hunt, Dorothy Clara	...	(B.)	1907		
Good, Edith	...	(B.)	Huntington, Constance G.	(B.)	1906			
Goodall, Jessie May	...	(B.)	Hunton, Violet	...	(B.)	1906		
Goodban, Winifred	...	(B.)	Hutton, Winifred Ingram	(B.)	1906			
Grant, Elsie	...	(B.)	Jackson, Minnie	...	(B.)	1907		
Graves, Olive May	...	(B.)	Jackson, William	...	(B.)	1907		
Green, Dorothy Leader	...	(B.)	Jacques, Gertrude Anne	...	(B.)	1906		
Greenwood, Florence B.	...	(B.)	Jefferson, S. Mabel	...	(B.)	1906		
Grimbly, Olive Margaret	...	(B.)	Jeffery, Mildred Winifred	(B.)	1907			
Grimshaw, Lilian	...	(B.)	Jellie, Janie	...	(B.)	1907		
Grindley, Bessie	...	(A.)	Johnson, Eveline Mary	...	(B.)	1907		
Grundy, Elizabeth	...	(B.)	Johnson, Georgiana Money	(B.)	1906			
Gruner, Evelyne H.	...	(B.)	Johnson, Winifred	...	(B.)	1906		
Gunning, Clara	...	(B.)	Johnston, Catherine	...	(B.)	1906		
Haigh, Herbert Marchant	(B.)	1906	Johnston, Margaret	...	(B.)	1906		
Haigh, Mary	...	(B.)	Johnston, Roland R.	...	(B.)	1906		
Hall, Ada Lloyd	...	(B.)	Jones, Gwendolen Frances	(B.)	1906			
Hall, Fannie Mary	...	(B.)	Jones, Lucy Mary	...	(B.)	1907		
Hall-Jones, Gwendolen	...	(B.)	Jones, Margaret	...	(B.)	1907		
Hallam, Kathleen Ellen	...	(B.)	Judson, Florence	...	(B.)	1906		
Hamblett, Minnie Frances	(B.)	1907	Kemp, Helena Maude	...	(B.)	1907		
Hanson, Maggie	...	(B.)	Kemp, Minola Mary	...	(B.)	1907		
Hardy, Edward	...	(B.)	Kemp, William Siegfried	...	(B.)	1906		
Hardy, Ethel Mary	...	(B.)	Kempthorne, Florence G.	(B.)	1907			
Harper, Alfred Wilkinson	(B.)	1906	Keniston, Kathleen G.	...	(B.)	1907		

IN PIANOFORTE PLAYING—*Continued.*

Kerr, Meggie Maria	...	(A.)	1907	Mead, Alice	(B.)	1906
Kerr, Norah	...	(B.)	1907	Mear, Mary Bickley	...	(B.)	1907	
Kerr, Sara	...	(B.)	1907	Mellor, Jessie Winifred	...	(B.)	1907	
Keveren, Ethel Thornton	(B.)	1907	Menzies, F. A. Lucy	...	(B.)	1906		
Kilgour, Martha E. Cotton	(B.)	1906	Meugens, Agnes Helen	...	(B.)	1907		
King, Gladys Miriam	...	(B.)	1907	Miller, Charlotte Helena	...	(B.)	1907	
Kirby, Geraldine Evelyn...	(B.)	1906	Mitchell, Kate	...	(B.)	1907		
Knight, Jessie May	...	(B.)	1906	Monk, Dora M.	...	(B.)	1907	
Knight, Margaret Hilda	...	(B.)	1906	Moore, Effie Mary...	...	(B.)	1907	
Knox, Adelina	...	(B.)	1906	Morgan, Gwladys Myfanwy	...	(B.)	1906	
Kydd, Irene	...	(B.)	1907	Morgan, Violet Roy	...	(B.)	1906	
Laidlay, Laura Evelyn	...	(B.)	1906	Morse, Margaret Ethel	...	(B.)	1907	
Lane, Ethel L.	...	(B.)	1906	Mosscrop, Kathleen	...	(B.)	1907	
Lane, Siguna Meredith	...	(B.)	1907	Mould, Ethel May	...	(B.)	1907	
Langdale, Mary Agnes	...	(B.)	1907	Mountstephen, Nellie A.	...	(B.)	1906	
Langford, Ethel	...	(B.)	1907	Murray, Olive Muriel	...	(B.)	1907	
Langley, Hilda Florence...	(B.)	1906	Murray, Margaret Pentland	...	(B.)	1906		
Lanhām, Guy	...	(B.)	1906	Myhill, Gertrude Elsie	...	(B.)	1906	
Large, Ida M.	...	(B.)	1907	Nairn, Mary Hamilton	...	(C.)	1907	
Latta, Louise Lennox	...	(B.)	1907	Nicholas, Ada Marion	...	(B.)	1907	
Laurie, William	...	(B.)	1907	Nicholson, Bessie	...	(B.)	1907	
Law, Agnes Stevenson	...	(B.)	1907	Nassau, Katie Louise	...	(B.)	1906	
Law, Alice Jane Forbes	...	(B.)	1907	Nettell, Eileen	...	(B.)	1906	
Lazenby, Amy	...	(B.)	1907	Nicholson, Frances E.	...	(B.)	1906	
Leach, Elsie Muriel	...	(B.)	1907	Nightingale, Edith A.	...	(B.)	1906	
Leach, William	...	(B.)	1906	Norman, Lorna Gertrude...	(C.)	1906		
Leach, Winifred	...	(B.)	1906	Norris, Ethel L.	...	(B.)	1906	
Leach, Winifred Maud	...	(B.)	1907	O'Callaghan, Bridie May...	(B.)	1906		
Lee, Nellie Bartlett	...	(B.)	1906	Ogier, Nellie Beatrice	...	(B.)	1906	
Lemon, Gwladys Gwen	...	(C.)	1907	Okell, Maud	...	(B.)	1907	
Letherby, Nellie	...	(B.)	1906	Osborn, Ethel Maude	...	(B.)	1907	
Lewis, Alice Margery	...	(B.)	1906	Oswald, Eveline Marie	...	(B.)	1907	
Lincé, Marie Erminie	...	(B.)	1907	Owen, Janet Elizabeth	...	(B.)	1906	
Lincoln, Marianne Elizabeth	(B.)	1906	Pargeter, Eveleen Maud	...	(B.)	1907		
Lindley, Dorothy	...	(B.)	1906	Park, Alice...	...	(B.)	1906	
Litchfield, Josephine Mary	(B.)	1907	Parkhurst, Constance M. R.	(B.)	1907			
Lloyd-Jones, Annie	...	(B.)	Pask, Pleasance G.	...	(B.)	1906		
Lockyer, Margaret E. M.	(B.)	1906	Pasmore, Primrose Vera	...	(B.)	1907		
Lott, Clara Jessie	...	(B.)	Paul, Marion Alice	...	(B.)	1906		
Loxham, Jessie	...	(B.)	Payne, Enid	...	(A.)	1907		
Lucas, Margaret Rowena	(B.)	1907	Peard, Lilian	...	(B.)	1907		
Macdonald, Flora...	...	(B.)	Peart, Ethel Mary	...	(B.)	1907		
Macdonald, Gladys Enid	(B.)	1907	Pebody, Katherine Ivy	...	(B.)	1907		
Mackay, Jenny	...	(B.)	Penn, Clara Mabel	...	(B.)	1907		
Macpherson, Mairi M.	...	(B.)	Petitjean, May	...	(B.)	1907		
Madder, Florence G.	...	(B.)	Pickard, Ethel Emily	...	(B.)	1906		
Mallender, Elsie Mary	...	(B.)	Plante, Elsie Fraser Raynes	(B.)	1906			
Malpas, Lilian Grace	...	(B.)	Pogson, Beatrice Marguerite	(B.)	1907			
Manby, Edith Florence	...	(B.)	Pole, Frances Elizabeth	...	(B.)	1907		
Manhire, Wilson	...	(B.)	Polkinghorne, Alice May...	(B.)	1906			
Marle, Grace Edith	...	(B.)	Powell, Clare Jasmine	...	(B.)	1906		
Martin, Alice Marion	...	(B.)	Powell, Hilda Caroline M.	(B.)	1906			
Martin, Wilfred	...	(B.)	Preston, Bertha Jane	...	(B.)	1907		
Mason, Lydia Frances	...	(B.)	Prior, Lydia	...	(B.)	1906		
Mason, Mabel	...	(B.)	Pritchard, Gwen Ellen L.	(B.)	1907			
Matthews, Myrtle May	...	(B.)	Raby, Alice Louise	...	(B.)	1906		
Mayhew, Norman...	...	(B.)	Read, Ruth Gladys	...	(B.)	1906		
McDonald, Bathia	...	(B.)	Reade, Frank Mortimore...	(A.)	1906			
McHutchon, Katie D. M.	(B.)	1906	Reader, Lily Marion	...	(B.)	1907		
McMenemy, Marie Rose	...	(B.)	Rees, Annie	...	(B.)	1907		

IN PIANOFORTE PLAYING—*Continued.*

Reeves, Catherine L.	...	(B.)	1907	Spearing, Agnes Mary Rose	(C.)	1907	
Reynolds, Gertrude E.	...	(B.)	1907	Spence, Jane McAndrew...	(B.)	1906	
Richardson, Agnes E.	...	(B.)	1906	Spiller, Florence Emily	(B.)	1906	
Richardson, Ethel	...	(B.)	1907	Stansfield, Ada Louisa	(B.)	1906	
Richter, Else	...	(B.)	1907	Stansfield, Marion...	(B.)	1906	
Richter, Siegfried	...	(B.)	1906	Stapleton, Edith Mary	(B.)	1906	
Rider, Olive	...	(B.)	1906	Stenhouse, Annie	(B.)	1906	
Rigg, Margaret	...	(B.)	1906	Stepple, Dora G.	(B.)	1907	
Rimmer, Meta	...	(B.)	1906	Stevens, D. Mary Bingham	(B.)	1907	
Roberson, Gladys E. W.	...	(B.)	1907	Stevens, Marianne Alice...	(B.)	1907	
Roberts, Irene May	...	(B.)	1907	Stevenson, Norah Peerless	(B.)	1907	
Roberts, Hilda Margaret	...	(B.)	1906	Stewart, Margaret Isobel	(B.)	1907	
Robinson, Bertha Evelyn	(C.)	1906	Stileman, Muriel Curteis...	(B.)	1906		
Robinson, Elizabeth Annie	(B.)	1907	Stott, Ethel	...	(B.)	1907	
Robinson, Emma Louise...	(B.)	1907	Strickland, M. Aimée	...	(B.)	1906	
Robinson, Lilian	...	(B.)	1906	Sutton, Hilda Daisy	...	(B.)	1906
Robson, Elsie Priscilla	...	(B.)	1906	Swanwick, Margaret	...	(B.)	1906
Rose, Evelyn Mary	...	(B.)	1907	Sykes, Bertha	...	(B.)	1906
Ross, Rhoda Mary	...	(B.)	1907	Szczepanowska, Cecilia	(A.)	1906	
Royston, Edith	...	(B.)	1907	Talbot, Clara	...	(B.)	1907
Row, Dora	...	(B.)	1906	Tarling, Minnie	...	(B.)	1906
Rowland, Ethel Alice	...	(B.)	1906	Tatam, Dorothy Irene Laura	(B.)	1906	
Russell, Constance Clayton	(A.)	1906	Tate, Agnes Ivy	...	(B.)	1907	
Saies, Lilian Crawford	...	(B.)	1906	Taylor, Ethel	...	(B.)	1906
Salisbury, Hilda	...	(B.)	1907	Taylor, Florence	...	(B.)	1907
Salisbury, Wm. Edward...	(B.)	1907	Taylor, Hilda	...	(B.)	1906	
Samuel, Horace	...	(B.)	1907	Taylor, Jeanie Brown	...	(B.)	1906
Sayers, Leslie Maude	...	(B.)	1906	Tee, Edith Mary	...	(B.)	1907
Schofield, Ida Madeline A.	(B.)	1907	Thom, Margaret Mackie	...	(B.)	1907	
Schultz, Ada Maud	...	(B.)	1907	Thomas, Ethel	...	(B.)	1906
Searle, Beatrice	...	(B.)	1907	Thomas, Florence	...	(B.)	1906
Seward, Vera	...	(B.)	1906	Thomas, May	...	(B.)	1907
Shacklock, Eva	...	(B.)	1906	Thompson, Ellen F.	...	(B.)	1906
Sharwood, Marion	...	(B.)	1907	Thomson, Margaret I.	...	(B.)	1906
Shaw, Lilian Mary Douglas.	(C.)	1906	Thorpe, Alice Mary	...	(B.)	1906	
Shawyer, Edith Grace	...	(B.)	1907	Thorpe, Jessie Milne	...	(C.)	1907
Shears, Norah Renée Alicia	(A.)	1906	Thorrington, Lily...	...	(B.)	1907	
Sherwood, Emily Violet...	(B.)	1907	Tickle, Margaret Ashley	...	(B.)	1907	
Shipman, Hilda	...	(B.)	1907	Tiffen, Rhoda E. F.	...	(B.)	1906
Shore, Ethel Mary	...	(B.)	1907	Tils, C. Heinrich	...	(B.)	1907
Shufflebotham, Minnie G.	(B.)	1907	Tobin, John	...	(C.)	1906	
Sibley, Florence	...	(B.)	1906	Todd, Alice Wingfield	...	(B.)	1907
Silver, Dorothea May	...	(B.)	1906	Trant, Gladys Nellie	...	(B.)	1907
Simms, Dorothy Ethelwyn	(B.)	1907	Trenery, Gladys Gordon...	(B.)	1907		
Simms, Frances Evelyn M.	(B.)	1906	Tretthewey, Winifred B. B.	(B.)	1906		
Sinkings, Nellie	...	(B.)	1906	Turnbull, Beatrice Maude	(B.)	1906	
Smallwood, Mary S.	...	(B.)	1907	Turner, Alice Regina	...	(B.)	1906
Smartt, Kathleen Mary	...	(B.)	1907	Upton, Mabel Westwood...	(B.)	1907	
Smith, Christabel...	...	(B.)	1907	Vanes, Beatrice Mary	...	(B.)	1907
Smith, Elsie	...	(B.)	1906	Vanstone, Constance Ruby	(B.)	1907	
Smith, Evelyn Rose	...	(B.)	1907	Vaughan, Fanny	...	(B.)	1906
Smith, Jeanie Angus	...	(B.)	1907	Vingoe, Christine	...	(B.)	1907
Smith, Lena	...	(B.)	1907	Waddington, Ellen Bryant	(B.)	1907	
Smith, Winifred	...	(B.)	1906	Waentig, Gabriele...	(A.)	1907	
Smythe, Gertrude	...	(B.)	1907	Waine, Ethel Eunice	...	(B.)	1907
Snowden, Marion	...	(B.)	1906	Wale, Lily Margaret	...	(B.)	1906
Snowdon, Ethel Isabel	...	(B.)	1906	Walker, Beatrice Mary	...	(B.)	1907
Souter, Elizabeth Jane	...	(B.)	1906	Walker, Mabel	...	(B.)	1906
Souter, Isabel	...	(B.)	1907	Walsh, Margaret	...	(B.)	1907
Spanner, Henry Victor	...	(B.)	1907	Walters, Winifred...	...	(B.)	1906

IN PIANOFORTE PLAYING—Continued.

Warren, Beatrice Sarah	...	(B.)	1906	Williams, Mary	...	...	(B.)	1907
Warren, Olive	...	(B.)	1906	Williams, May C.	...	...	(B.)	1906
Watkinson, Hannah Maria	(B.)	1907	Williams, Nora Kathleen	...	(B.)	1906		
Watkis, Emily Blanche	...	(B.)	1906	Wilson, Agnes Mary	...	(B.)	1906	
Watt, Jean Rae	...	(B.)	1906	Winter, Evelyn Clara T.	...	(B.)	1906	
Webb, Beatrice Susan	...	(B.)	1907	Wood, Elsie Florence	...	(B.)	1906	
Webb, Ella Mary	...	(B.)	1907	Wood, Norah Sibthorpe	...	(B.)	1906	
Webb, Nora Ellen	...	(B.)	1906	Wood, Violet Mary	...	(B.)	1906	
Webster, Ethel Margaret	...	(B.)	1906	Woods, Mary	...	(B.)	1906	
Weekes, Gladys Josolyne	...	(B.)	1906	Woolerton, Florence Annie	...	(B.)	1907	
Whidborne, Mary Catherine	(B.)	1906	Wright, Edith	...	...	(B.)	1906	
Whitehead, George Percy	(B.)	1907	Wright, Elsie Maud	...	(B.)	1906		
Whitaker, Marguerite H.	(B.)	1907	Wright, Violet Lomas	...	(B.)	1906		
Whiting, Beatrice Lena	...	(B.)	1907	Wyld, Amy Eveline	...	(B.)	1906	
Wickes, Nina G.	...	(C.)	1906	Young, Edwina	...	...	(B.)	1906
Williams, Alice Mary	...	(B.)	1906	Young, Margaret Caroline	...	(B.)	1907	

IN ORGAN PLAYING

Butcher, Frank Charles	...	1906	Millington, Edward John	...	1906
Carnegie, Daniel Moir	...	1906	Robinson, Kathleen	...	1906
Cave, William Edward	...	1907	Sadler, George Henry	...	1907
Godfrey, Gavin	...	1907	Shipley, Alfred Ernest	...	1907
Groves, Reginald Edward	...	1907	Smith, Herbert Arnold	...	1907
Harrison, Rose Mary	...	1907	Smith, William Ernest	...	1907
Hetherington, Robert	...	1907	Sowry, Herbert Marshall	...	1907
Knowles, Charles Edgar	...	1907	Spinney, Montague Herbert	...	1906
Leah, John Edward	...	1906	Swidenbank, George	...	1906
Letts, Ralph	...	1906			

IN ORCHESTRAL INSTRUMENTS.

VIOLIN.

Allen, Ethel	...	(C.)	1907	Macleod, Alice	...	...	(B.)	1906
Austin, Marguerite E.	...	(C.)	1906	Massiah, Irene	...	...	(B.)	1907
Baker, Agnes C.	...	(B.)	1906	Mellis, Mary Stuart Bohun	(A.)	1906		
Barnes, Hilda	...	(A.)	1907	Mercer, Tom	...	(B.)	1907	
Barr, Hilda Kate	...	(A.)	1906	Nye, Elsie Marian	...	(B.)	1906	
Bryant, Madeline	...	(B.)	1907	Payne, Hylda Janet Bruce	(B.)	1907		
Clarke, Rebecca Thacher	...	(B.)	1906	Pengelley, Margaret D.	(B.)	1906		
Cutts, Kathleen	...	(B.)	1907	Polley, Daisy Annie	...	(B.)	1906	
Drury, Madeline Helen	...	(A.)	1907	Potter, Marion	...	(B.)	1906	
Ebbs, Arthur B.	...	(B.)	1906	Prosser, Helen Scott	...	(C.)	1907	
Falconer, Frederick James	(B.)	1907	Rees, Marjory Grace	...	(B.)	1906		
Gardiner, Florence A.	...	(B.)	1907	Rowland, Gladys Mary	...	(C.)	1906	
Gordon, Margaret McLeod	(B.)	1906	Rudkin, Eveline Mary	...	(B.)	1906		
Hicks, Christine Maude	...	(B.)	1906	Startup, Catharine Louisa	(B.)	1907		
Hope, Margery Edith	...	(B.)	1907	Stoneley, William Henry	(A.)	1907		
Hughes, Edith Vivien	...	(C.)	1906	Thatcher, Katherine	...	(B.)	1907	
Johnson, Ernest	...	(C.)	1907	Thomas, H. F. Mary	...	(B.)	1907	
Kean, I. E. Beatrice	...	(B.)	1906	Thorns, Francis Joseph	...	(C.)	1907	
Kingwell, Violet Mary	...	(B.)	1906	Weir, Alice	...	(A.)	1907	
Lack, Marjory Nedham	...	(B.)	1906	Whitelegge, Sylvia Leam	...	(B.)	1906	
Lavin, Mary Rowe	...	(B.)	1906					

VIOLA.

Home, Fanny Gladys Georgianna	(B.)	1907
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VIOLONCELLO.

Colenso, Eothen	...	(A.)	1907	Mundy, John	(C.)	1906
Griffiths, Gwendolen	...	(A.)	1906	Whitaker, Audrey S.	...	(A.)	1907	

IN ORCHESTRAL INSTRUMENTS—*Continued.*

HARP.

Andrews, May ...	... (C.) 1906	Kirmse, Marguerite Louisa (B.) 1907
Bellaby, Elizabeth (A.) 1906	Sinclair, John ... (B.) 1906
Hine, Hilda May (A.) 1906	

FLUTE.

Crump, Norah (A.) 1906
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CORNET.

Morgan, Tom (A.) 1907	Price, William John ... (C.) 1906
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BASSOON.

Hamlin, James Alfred ...	(C.) 1907
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IN BANDMASTERSHIP.

Collier, Ralph Edwin 1906	Jones, Robert 1907
Cornfield, Charles 1907	Ramsey, Harold Fairbrother ... 1906

IN THEATRICAL CONDUCTORSHIP.

Hoby, Charles 1906
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The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas periods only.

Royal Academy of Music.

The following Scholarships will be open for competition during the year 1908-9.

Scholarship.	Subject.	Date of Competition.
STERNDALE BENNETT ...	Any branch of Music ...	April, 1908
PAREPA ROSA ...	Singing	April, ,
THALBERG ...	Pianoforte	April, ,
THRELFALL ...	Organ	April, ,
BAUME (MANX) ...	Any branch of Music ...	Sept., ,
HENRY SMART ...	Composition or Organ ...	Sept., ,
JOHN THOMAS (WELSH) ...	Instrumental	Sept., ,
MAUD MARY GOOCH ...	Organ	Sept., ,
ORCHESTRAL INSTRUMENTS (SIX) ...	Various	Sept., ,
ADA LEWIS (FIVE) ...	Various branches of Music	Sept., ,
G. A. MACFARREN ...	Composition	Jan., 1909
GEO. MENCE SMITH ...	Singing	Jan., ,
SAINTON	Violin	Jan., ,

Further particulars may be obtained from the Secretary about three months before the date of the Competition.